

# The Feast of the Red Corn

## American Indian Operetta for Ladies

### Overture

Book and lyrics and music by

PAUL BLISS

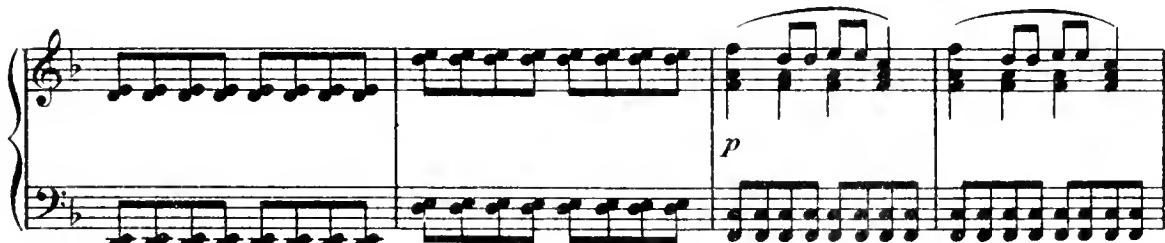
Nº 1

Fast (♩ = 126)

*ff*

★ (Drum figure  continuously until changed)





★ Use both bass and snare drum. Remove the snares from the snare drum and use snare drum sticks on both drums. ♪ indicates bass drum ♩ indicates snare drum

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For particulars see second page of cover

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *mf*, *rit.*, *ff*, *a tempo*, and *Fast (♩ = 138)*. The score also includes performance instructions like *drum* and *mp*. Measures are marked with symbols like § and 6/8.

Musical score page 9, measures 1-2. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. The bottom staff is in bass clef, B-flat key signature, and 2/4 time. Measure 1 starts with a dynamic *p*. Measure 2 starts with a dynamic *f*.

Musical score page 9, measures 3-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. Measure 3 ends with a dynamic *ff*. Measure 4 begins with a dynamic *rit.*

Musical score page 9, measures 5-6. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. Measure 5 is labeled "Moderato (d=112)" and "f". Measure 6 is labeled "p". The instruction "(no drum)" is written below the bass staff. The instruction "v" is written below the bass staff in measure 6.

Musical score page 9, measures 7-8. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. Measure 7 ends with a dynamic *f*. Measure 8 begins with a dynamic *p*. The instruction "v" is written below the bass staff in measure 8.

Musical score page 9, measures 9-10. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. Measure 9 starts with a dynamic *p*. Measure 10 starts with a dynamic *sfz*. The instruction "Con moto (d=132)" is written above the treble staff. The instruction "(drum ⋯ ⋯)" is written below the bass staff.

Musical score page 9, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. Measure 11 starts with a dynamic *p*. Measure 12 starts with a dynamic *f*. The instruction "v" is written below the bass staff in measure 12.

Moderately Fast ( $\text{♩} = 138$ )

Moderato ( $\text{♩} = 112$ )

*p*

Musical score page 9, measures 1-6. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 1: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. dynamic *f*. Measure 2: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. (drum) is written below the bass staff.

Musical score page 9, measures 7-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 7: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. dynamic *p dolce*. Measure 9: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

Musical score page 9, measures 13-18. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 13: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

Musical score page 9, measures 19-24. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 19: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

Musical score page 9, measures 25-30. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 25: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 27: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 28: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 29: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 30: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. The key signature changes to B-flat major (no sharps or flats) and the time signature changes to  $\frac{3}{4}$ .

## Tempo di Valse

Tempo di Valse

(drum  $\frac{1}{8}$  note eighth note)

Curtain

## Opening Chorus

Fast ( $\text{♩} = 126$ )

Nº 2

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust


 Sure signs to tell to us hap-pi-ness,      hap-pi-ness— or woe,      Ah-yah!  
 Woe!      Ah-yah! Ah-yah! —      Ah-yah! —  
 War - clouds and hate!      War - clouds and hate!      Great winds sweep the leaves,  
 Great winds sweep the leaves in heaps!      Ah-yah! —      Dust on the

top      Of stand - ing corn!      Sign of woe it is!

Sign of woe it is! O woe!      Ah-yah! \_\_\_\_\_

Whirl!      Ah-yah!      Whirl!      Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl!      Ah-yah!      Whirl!      Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness\_ or

Music description: This system shows the soprano part and the basso continuo part. The soprano part consists of a treble clef staff with a key signature of one sharp. The basso continuo part consists of a bass clef staff with a key signature of one sharp. The soprano part has a melodic line with eighth and sixteenth notes, and the basso continuo part has a harmonic line with eighth and sixteenth notes.

woe, Ah - yah! Woe! Ah - yah! Ah-yah!

Music description: This system shows the soprano part and the basso continuo part. The soprano part consists of a treble clef staff with a key signature of one sharp. The basso continuo part consists of a bass clef staff with a key signature of one sharp. The soprano part has a melodic line with eighth and sixteenth notes, and the basso continuo part has a harmonic line with eighth and sixteenth notes.

Ah- yah!

Music description: This system shows the soprano part and the basso continuo part. The soprano part consists of a treble clef staff with a key signature of one sharp. The basso continuo part consists of a bass clef staff with a key signature of one sharp. The soprano part has a melodic line with eighth and sixteenth notes, and the basso continuo part has a harmonic line with eighth and sixteenth notes.

SOPRANOS

Swish-sh! Swish-sh!

Music description: This system shows the soprano part. The soprano part consists of a treble clef staff with a key signature of one sharp. The soprano part has a melodic line with eighth and sixteenth notes, and the basso continuo part has a harmonic line with eighth and sixteenth notes.

Swish!      Swish!      Swish!      Swish!      Fawn-like or maid-en-like,

Ah - yah!      Fawn-like or maid - en - like, Ah - yah!

Hear how it whis-pers,      O soft- est wind!      Tips a leaf or waves a tas-sel

On the stand-ing, stand-ing corn - Sign of hap - pi - ness, Sign of hap - pi - ness.

Ah-yah! Ah-yah! Ah! Swish-sh!

rit. a tempo

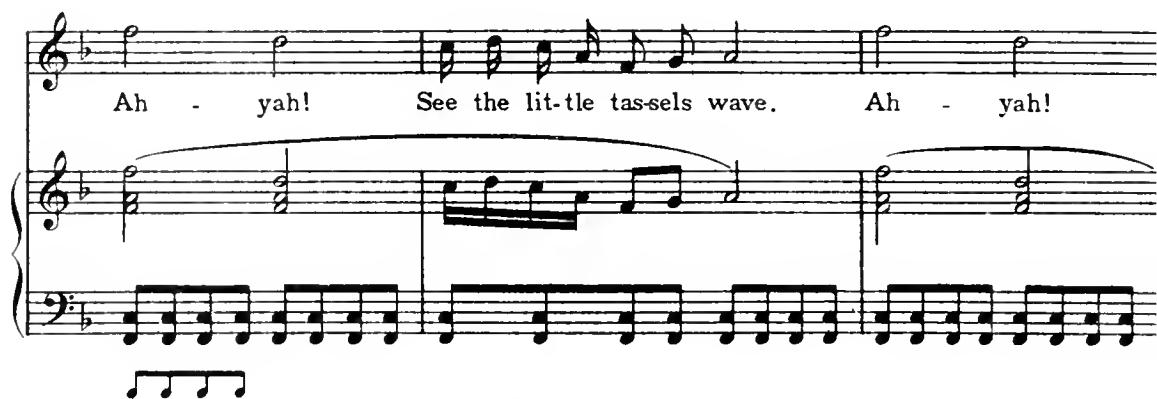
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Swish-sh! Swish-sh! Swish-sh!



Ah - yah! See the lit-tle tassels wave. Ah - yah!



ALTOS

See the lit-tle tassels wave. Whirl! Ah-yah! Whirl! Ah-yah!



## SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn! Ah - yah!

See the little tas-sels wave. Ah - yah! See the little tas-sels wave!

## ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

## SOPRANO

hap-pi-ness,

hap-pi-ness,

## ALTO

Sure signs to tell to us, hap-pi-ness,

hap-pi-ness, or

ah - yah,      ah - yah,      ah - yah      ah - yah!

woe,      ah - yah,      Woe,      ah - yah!

*Unison*

O lit - tle red ear, be

rit.

no drum      drum

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline — Grant me my wish-es, O let them come true, lit-tle

ear be mine. — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline, — O lit - tle

red ear, be mine, be mine! —

## ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness\_ or

woe, Ah-yah! Woe! Ah-yah! Ah-yah!

SOPRANOS

Ah-yah!

Swish - sh!

Swish-sh!      Swish!      Swish!      Swish!      Swish!      Fawn-like or maid-en-like,

Ah-yah! —      Fawn-like or maid-en-like, Ah-yah! —

Hear how it whis-pers,      O soft-est wind!      Tips a leaf or waves a tas-sel

On the stand-ing, stand-ing corn-Sign of hap-pi-ness, Sign of hap-pi-ness

Ah - yah!      Ah - yah!      Ah!      Swish-sh!

*rit.*      *a tempo*

Swish-sh!      Swish-sh!      Swish-sh!

Ah - yah!      See the lit-tle tas-sels wave.      Ah - yah!

ALTOS

See the lit-tle tas-sels wave.      Whirl!      Ah-yah!      Whirl!      Ah-yah!

## SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn. Ah - yah!

See the lit-tle tassels wave. Ah - yah! See the lit-tle tas-sels wave!

## ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

## SOPRANOS

hap-pi-ness, hap-pi-ness,

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah,  
woe,  
ah - yah!  
ah - yah!  
ah - yah!  
ah - yah!

*(Whirring off stage)*

8  
8  
Ah - yah!

*(continue until old squaw appears)*  
*ff slower*  
drum

*(Squaw appears)*

*(Whirring on stage)*

Black spi-ders! Black spi-ders!

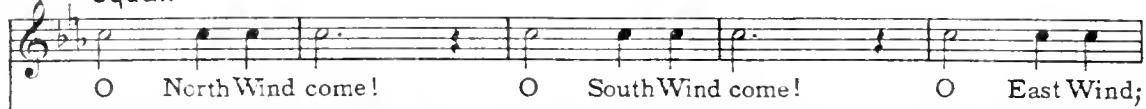
*ff*

*(continue until whirr stops)*

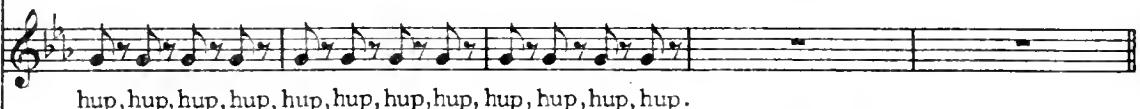
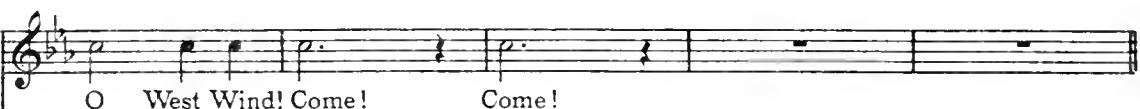
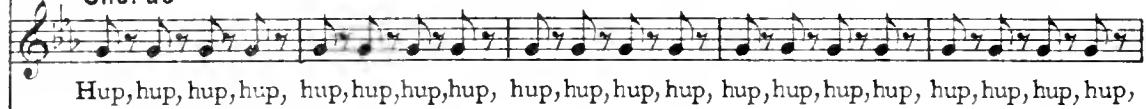
*(Whirr) Chorus*

Green snakes! Green snakes!      Hup! Hup! Hup! Hup! Hup! Hup! Hup!

## Squaw



## Chorus

Old Squaw. (*Spoken*)

Last night, deep in the forest, I alone called to the Four Winds, called and cried to Four Winds. Come, whisper to me—tell me, O Four Winds, what of the Feast of the Red Corn? What of the Feast of the Red Corn? Then, afar—far off, I heard a wailing, a long slow moan. Closer it came—louder it grew until in my ears it formed and said 'No. No. N.o.o Wsh. Wsh' and again still louder 'No Wish! No Wish!' and then moaning died. Tonight, here now again I must call on the Four Winds, and cry to the Four Winds and you must listen—you must hear what the great Four Winds say.

**Solo**

**Chorus**

O North Wind, come!

Hup, hup,

O South Wind, come! O East Wind! O West Wind!

hup, hup,

(Whirr)

Come! Come!

hup, hup,

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup,

## Somebody's been up to something (sumpin')

## Old Squaw and Chorus

Fast (♩ = 138)

Nº 3

pp

no drums

## Chorus

pp

Some - bod - y's been up to some - thing, up to some - thing, up to some - thing;

pp

Some - bod - y's been up to some-thing, up to some-thing bad! Did

This block contains the first line of the musical score. It features a treble clef, a key signature of one flat, and a time signature of common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics "Some - bod - y's been up to some-thing, up to some-thing bad! Did" are written below the vocal line.

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

This block contains the second line of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the harmonic structure. The lyrics "an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?" are written below the vocal line.

Some - bod - y's been up to some-thing, up to some-thing bad!

This block contains the third line of the musical score. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support. The lyrics "Some - bod - y's been up to some-thing, up to some-thing bad!" are written below the vocal line. A dynamic marking "ff" (fortissimo) is placed above the piano staff in the final measure of this section.

Some - bod - y's been up to some-thing, up to some-thing, up to something;

This block contains the fourth line of the musical score. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support. The lyrics "Some - bod - y's been up to some-thing, up to some-thing, up to something;" are written below the vocal line.

Some-bod-y's been up to some-thing, up to some-thing bad! Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad! The  
The  
Did

Solo

North Wind on - ly sug - gests that some-thing has been done, — But  
East Wind whis - per'd a name But it may not be so — Does  
you keep an - y - thing on your conscience o - ver - night — And

does - n't say which one \_\_\_ The trou - ble has be gun? \_\_\_ The  
 an - y - bod - y know? \_\_\_ And can you prove it so? \_\_\_ The  
 wak - en in a fright \_\_\_ To see the morn - ing light? \_\_\_ Did

South Wind pret - ty near told But would - n't give the name. Now  
 West Wind thun - der'd it out And roar'd it in my ears, But  
 you know what you were do - ing ought - n't to be done And

who can be the one so bad?  
 this was all that I could hear.  
 won - der if you'd be found out?

## Chorus

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;

ff

ff

Some - bod - y's been up to some-thing, up to some-thing bad!... Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

## Old Squaw

Hark! Afar, afar off I hear a wailing, a long slow moan - afar it is. Very far, but it comes closer, closer, now it grows in *my* ears, soon in your ears. Listen, and hear.

**Chorus** (*Singing very loud*)

"Somebody's been" etc.. (Old Squaw tries in vain to stop them. At end of chorus all listen and then Old Squaw begins."No-o-o wsh, No-o-o wsh-sh-sh," repeated several times.)

**Chorus (cowering)**

"No-o-o wsh, - No-o-o wsh!"

## Old Squaw

Somebody *has* been up to something. know you who? Will you tell?

She is a regular Indian

### Chorus or Solo

Lively (J. 178)

1. When  
2. When -  
(slower) 3. And

Nº 4

A musical score for two staves. The top staff is in treble clef, B-flat major, and 4/4 time. It features a bassoon line with a dynamic 'f' and a cello line. The bottom staff is in bass clef, B-flat major, and 4/4 time. It features a double bass line. The score is labeled 'No drums'.

No drums

ev - 'ry - thing is en - tire - ly out of place, We all know who's to  
ev - er dur - ing the qui - et of the night, We hear an aw - ful  
now if some-thing of - fend-ing has been done, We know we must be

blame; We might sug - gest the name, It al - ways is the  
 yell, We might sug - gest the name, It al - ways is the  
 right, We might sug - gest the name, It al - ways is the

same. Now ev - 'ry - one knows an In - di - an wont tell So we must care - ful  
 same. We nev - er won - der if a - ny - one is hurt We sim - ply keep quit  
 same. We on - ly won - der what pun - ish - ment ex - exists And what can be the

be. We'll whis - per it, whis - per it, it's Im - pee Light.  
 still And whis - per it, whis - per it, it's Im - pee Light.  
 crime. We'll whis - per it, whis - per it, it's Im - pee Light.

var

**Chorus***Softly in unison*

She is a reg-u-lar In - di - an, In - di - an, In - di - an;

She is a reg-u-lar In - di - an, A reg-u-lar In - di - an she!

She is a reg-u-lar In - di - an, In - di - an, In - di - an,

She is a reg-u-lar In - di - an, A reg-u-lar In - di - an she!

**Old Squaw**

What punishment! What crime! Great crime it must be. Four Winds are much angry. "No-o-o wsh!" Great crime is done, great punishment must be. Fire is great punishment, hot fire. Burn her, burn her, burn her at the stake!

## Burn her at the Stake

Chorus and Fudgee, Pudgee and Wudgee

Fast ( $\text{♩} = 108$ ) Cho.

**Nº 5**

Burn her at the stake! Burn her at the stake!

ff

Drum

F. P. and W.

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta,

Burn her at the stake!

Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta, Wee - da Wan - ta!

Burn her at the stake!

**Queen Weeda Wanta** (*Off Stage Singing*)

O Star of the Farthest North,  
Eye of the Night!

**Old Squaw** (*Mockingly*)

Foolish Queen. great fool. much faith! Many moons ago the great King went up into the North country to the wars. Many great battles and then silence. long silence. no word from the King. King dead. King dead! Queen, foolish Queen believe King alive. all day she looks to the North. All day she calls to the North for her King. Tonight she comes to the Feast of the Red Corn. comes to try to find Little Red Ear. to get message from Four Winds and find her King. (*laughs shrilly*) Hark! She calls and cries to Star of the Farthest North to guide and guard him, her King!

(*Squaw hides - Enter Queen*)

**O Star of the Farthest North**

**Queen**

Slowly (♩ = 56)

**Nº 6**

Sheet music for the Queen's part, marked **Nº 6**. The vocal line starts with a dotted half note followed by a sixteenth-note pattern. The piano accompaniment consists of eighth-note chords in the treble and bass staves. The tempo is marked *p dolee*. The instruction *No drums* is written below the bass staff.

O star of the far-hest North,

Sheet music for the Queen's part, continuing from the previous page. The vocal line begins with a dotted half note followed by a sixteenth-note pattern. The piano accompaniment consists of eighth-note chords in the treble and bass staves. The tempo is marked *p dolee*. The instruction *No drums* is written below the bass staff.

Eye of the Night! Watch o-ver him care-ful-ly—

Star from your height, — Far a - bove him, — a -

bove him, — A - bove him, — O star!

Make a path-way for him, — moon-beam bright,

Make a path-way for him, sil-v'ry light, O pro-tect him,

guide him.— O star of the far-thest North, Eye of the Night!

No drums

Watch o-ver him care-ful-ly— Star from your height,—

Far a - bove him,— a - bove him,— A -

bove him,— O star!

Cov-er him care-ful-ly, Night,— Cov-er him care-ful-ly, Night,— En-

*mf*

fold him, shield him, En-fold him, bring him to

me. O en-fold him, my\_King!

O star of the far-thest North, Eye of the Night!

Watch o-ver him care-ful-ly,— Star from your height—

Far a bove him,— a bove him,— a—

bove him,— a - far!

### Queen

There! There! Impee Light is a naughty, bad girl to be always teasing you. There! There! Tell me all about it. did Impee Light hurt my little ones? What did she do? Tell me, what did Impee Light do?

## What did Impee Light do?

Fudgee, Pudgee and Wudgee

Moderato ( $\text{♩} = 112$ )

NO 7

Musical score for 'NO 7'. The top staff shows a bass line with a dynamic of  $mf$ . The bottom staff shows a drum part with a dynamic of  $p$ . The tempo is  $\text{♩} = 112$ .

Solo

Cho.

Solo part (top staff) and Cho. part (bottom staff) in  $\text{♩} = 112$ . The solo part consists of a series of eighth notes. The choir part consists of a series of eighth-note chords.

1. We will tell what Im-pee Light did. (Well, what did Im-pee Light  
 2. Once we had a lit-tle pet bear. (Well, what did Im-pee Light  
 3. Once she told a ter-ri-ble tale. (Well, what did Im-pee Light  
 4. Once we found a lit-tle gray toad. (Well, what did Im-pee Light  
 5. One day we went out for a swim. (Well, what did Im-pee Light

Solo

Solo part (top staff) and Cho. part (bottom staff) in  $\text{♩} = 112$ . The solo part consists of a series of eighth notes. The choir part consists of a series of eighth-note chords.

do ?) She ran off and in the woods hid.  
 do ?) He went with us ev - er - y - where.  
 do ?) When we heard, it made us get pale.  
 do ?) He was hop - ping down in the road.  
 do ?) Put our clothes on hick - o - ry limb.

Cho.

Solo

(But what did she do?)  
 (But what did she do?)

There she hid be  
 She tied corn leaves  
 She put on a  
 She filled him with  
 Tied hard knots in

f

f

s

s

hind a tree, Wait - ed there most qui - et - ly,  
 on his legs, Till they looked like lit - tle pegs,  
 long white gown, Just as night was fall - ing down,  
 heav - y shot, How to jump he soon for - got,  
 ev - 'ry - one, Then she dried them in the sun!

p

When we passed, she yelled at us three! (Wasn't that aw-ful bad?)  
 And he walked like step-ping on eggs! (Wasn't that aw-ful bad?)  
 Then she made a hor - ri - ble sound. (Wasn't that aw-ful bad?)  
 That was wick - ed, was it not? (Wasn't that aw-ful bad?)  
 May - be you think that was in fun. (Wasn't that aw-ful bad?)

p

pp

s

s

**F. P. and W.** (*Spoken in unison slowly*)

And that isn't all! She tied war-feathers, on the sacred, stuffed bear!

(*Great Excitement.*)

**Queen**

Run and bring me the sacred, stuffed bear. run quickly. (*Four girls run off.*)

O Impee Light, Impee Light, what makes you so. Impee Light? Not one other maiden is so mischievous. so naughty. or so boisterous. What makes you so? You are always teasing Fudgee, Pudgee and Wudgee. Always frightening them or annoying them but now what have you done?

What have you done?

(*Enter four girls with sacred stuffed bear.*)

**Old Squaw**

Great crime! Great punishment! Burn her, burn her, burn her at the stake!

**Chorus** (*Singing*)

Burn her at the stake!

**F. P. W.**

Weeda Wanta, etc.

**Queen** (*Quieting them*)

Now little sister, what have you to say for yourself? Speak up. defend yourself if you can. What makes you so, Impee Light? You must have inherited some savage, wild trait of our earliest ancestors.

**Impee Light**

O Queen sister, last night I had a terrible time. Just at dark I ran down here to take a peep at the place where we would hold the Feast of the Red Corn and let me tell you about it. It was awful.

I've inherited a most peculiar failing

**Impee Light**

Con moto (♩ = 132)

**Nº 8**

'Mid whirr of bat and hoot of owl I  
A crunch of bone, a shriek of pain! The

*p*

Cho.

Solo

hur-ried on my way! (She hur-ried on her way!) From ev'-ry shade great  
aw - ful deed was done! (The aw - ful deed was done!) I quickly fled a -

Cho.

eyes peered out, So I did not de-lay! (So she did not de-lay!)  
long the trail And thot I was a-lone. (She thot she was a-lone!)

Solo

Cho.

Solo

Down in the rock-y glen,(Down in the rock-y glen) Swift-ly I sped, and then.  
But when I reach'd this spot (But when she reach'd this spot) I found that I was not!

Cho.

Tutti

(Swift-ly she sped, and then.) Wow! Wow! etc.  
 (She found that she was not!) Wow! Wow! etc.

Wow!  
 Wow!

8.

I spied a wild-cat on a limb And  
 For just be-yond the shad-ow there A

p

Cho.

Solo

he was ver - y still. (And he was ver - y still!) A slim, dark shape stole  
 mist - y shape a - rose (A mist - y shape a - rose!) But what it was and

Cho.

un - der him And then I had a thrill. (And then she had a thrill!)  
 whence it came I'm sure that no one knows (She's sure that no one knows!)

P.

P.

P.

Solo

Cho.

Solo

Straight down the wild-cat fell (Straight down the wild-cat fell!) Then came an aw-ful yell  
 Weird things it had to tell (Weird things it had to tell!) Strange things that made me yell

8-

Cho.

Tutti

(Then came an aw-ful yell!) Wow! Wow! etc.  
 (Strange things that made me yell!) Wow! Wow! etc.

Wow!  
 Wow!

## Solo

I've in - her - it - ed a most pe - cul - iar fail - ing, I have to

No drums

## Cho.

## Solo

yell, Wow! (She has to yell! Wow!) It's no mat-ter if I'm well or if I'm

ail - ing, I have to, yell! Wow! (She has to yell! Wow!) When

Cho. Solo

I go out at night, I near - ly die from fright, And

al - so I in-her- it - ed the ha - bit Of see-ing things by day, That

Chor.

both-er me and say, I have to yell! Wow!(She has to yell! Wow!)

Chorus

Ghost Dance  
Ghosts of the Dead Trees

No. 9

$\text{♩} = 88$

*mf*

no drum

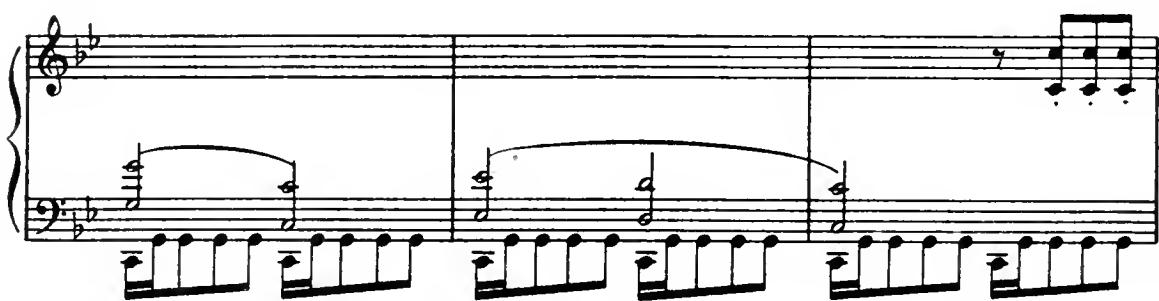
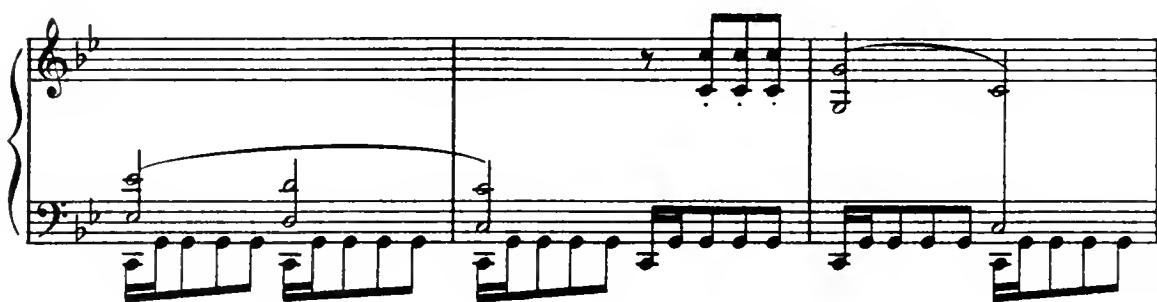
8

*p*

Four staves of musical notation for piano, showing measures 51-55. The notation includes treble and bass staves with various note heads, rests, and dynamic markings like *ff* and *ff*.

The notation is as follows:

- Measure 51:** Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal: sustained notes.
- Measure 52:** Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal: sustained notes.
- Measure 53:** Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal: sustained notes.
- Measure 54:** Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal: sustained notes.
- Measure 55:** Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal: sustained notes.



A musical score for piano, page 58, featuring five staves of music. The score is in common time and includes the following dynamics and markings:

- Staff 1:  $\text{F}^{\#}$ ,  $\text{F}^{\#}$ ,  $\text{F}^{\#}$
- Staff 2:  $mf$ ,  $f$ ,  $f$
- Staff 3:  $f$ ,  $f$
- Staff 4:  $p$  lightly
- Staff 5:  $p$  lightly

The score consists of five staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines. The first staff has three  $\text{F}^{\#}$  markings above the staff. The second staff has  $mf$  (mezzo-forte) and  $f$  (forte) markings. The third staff has  $f$  markings. The fourth staff has a  $p$  (piano) marking with the instruction "lightly". The fifth staff has a  $p$  marking with the instruction "lightly". The music includes various note heads, stems, and bar lines.

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes throughout the score, indicated by various sharps and flats. The time signature is 2/4. Dynamic markings include *f*, *ff*, and *ff*. The notation includes eighth and sixteenth note patterns, slurs, and grace notes.

**Queen** (*observing F. P. & W. are sleepy*)

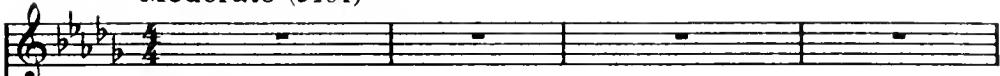
My little "Flowers of the Forest" are *so* tired. Come and lie down by me and listen while I tell you about the little, wee bears and birds.

# Sleep Song

**Queen and Chorus**

Moderato ( $\text{♩} = 84$ )

**Solo**



**Chorus**



**Nº 10**



Now is the time when the little wee bears cud-dle down, cud-dle

**p**

★) For introduction, play first four measures

down, Roll - ing themselves in a soft lit - tle ball, all in

brown, all in brown; Lit - tle hap - py bears,

lit - tle sad bears, Lit - tle sleep - y bears, lit - tle tired bears,

All are cud-dling down, Lit-tle balls in brown cud-dling down to

sleep. Now is the time when the lit-tle wee birds nes-tle

rit.

p a tempo

down, nes-tle down, Hid-ing their heads un-der

mother's warm wings, soft and brown, soft and brown,

Little happy birds, little sad birds, Little sleepy birds,

lit - tle tired birds, All are nes - tling down, Lit - tle, soft and brown,

nest - ling down to sleep.

Sleep; \_\_\_\_\_

rit.

rit.

rit.

Sleep; \_\_\_\_\_

Sleep; \_\_\_\_\_

Sleep; \_\_\_\_\_

Sleep;

Sleep;

Ah!

rit. pp

pp

(Curtain) END OF ACT I

## Act II

## The Tale of the Three Little Bears

Impee Light and Chorus  
Misterioso. Slowly (♩ = 92)

Nº 11

Impee Light (Spoken)

I'm a bear! Woof!

§ § §      ♩ ♩ ♩ ♩

Moderately fast (♩ = 138)

Solo

1. Once up - on a time there were  
 2. Hig - gel - dy, Pig - gel - dy,  
 3. Zig - ge - ty, Zag - ge - ty,  
 4. Squirm - e - lee, Squeem-e - lee,

no drum

three lit - tle bears Went a wib - be - lee, wob - be - lee, woof! Woof! And they  
 down they came From the scrig - ge - lee, scrag - ge - lee roof! Woof! And they  
 up they went On the jig - ge - dee, jag - ge - dee pine! Woof! And they  
 home they went On the wig - ge - lee, wag - ge - lee trail. Woof! And they

came to a hut on a wig - ge - lee trail And they climbed up its scrag - ge - lee  
 wib - beled and wob - beled a - long on their way Un - til one lit - tle bear said  
 found there a hob - be - lee, gob - be - lee hole And with - in was the hon - ey  
 found their mamma with a sol - em - nee look And they howl'd out their pit - i - ful

woof! Woof! And one bear looked off the North- ern end And  
 fine! Woof! Now I smell hon-ey on the left - hand side But I  
 tale. Woof! But bees can sting thro' a lit- tle bear'skin And a  
 "Now we will nev- er run a - way a-gain If

one bear looked off the South, While the third lit-tle bear climbed the  
 don't smell a-ny on the right." Then they spied a jig - ge - lee  
 bee sting cer - tain - ly smarts So they had to flee with - out  
 you won't pun - ish us to - day;" And they look'd so fun-ny as they

rick - e - tee pole And there with o - pen mouth.  
 old pine tree And ran with all their might.  
 a - ny hon - ee Which near - ly broke their hearts.  
 sighed, "Oh, dear!" She had to turn a - way.

“Woof! Woof! Woof!” said one lit - tle bear! “Woof! Woof! Woof!” said the  
 “Woof! Woof! Woof!” said one lit - tle bear! “Woof! Woof! Woof!” said the  
 “Woof! Woof! Woof!” said one lit - tle bear! “Woof! Woof! Woof!” said the  
 “Woof! Woof! Woof!” said one lit - tle bear! “Woof! Woof! Woof!” said the

three! “We’ve run a - way this ver - y day And we’re  
 three! “I see a hole a - way up high And there  
 three! “I am not keen on where I’ve been, And it’s  
 three! “Tis ver - y clear that our ‘Oh, dear!’ Is the

hap - py, hap - py, hap - py As a bear can be. “Woof! Woof! Woof!” said  
 sure-ly must be hon - ey In this old pine tree. “Woof! Woof! Woof!” said  
 fun - ny how the hon - ey Is - n’t good for me. “Woof! Woof! Woof!” said  
 ver - y sort of ar - gu - ment It ought to be. “Woof! Woof! Woof!” said

one lit - tle bear, "Woof! Woof! Woof!" said the three "We're  
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're  
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're  
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're

hap - py, hap - py As a  
 hap - py, hap - py As a  
 sad, sad, sad, As a  
 hap - py, hap - py As a

run - a - way bear can be." 1 be."  
 run - a - way bear can be." 2 be."  
 run - a - way bear should be." be."  
 run - a - way bear can be." be."

**Queen:**

Now let's all go for a canoe ride in the early morning before we gather the ears of corn.  
The sun is up and the air is cool. Come on! Away to the lake.

**Old Squaw:** (*Entering with great noise*)

Black Spiders! Green Snakes! No good in feast of Red Corn. Four winds very angry.  
Great crime. Much badness. No wish at feast. No feast! No feast!

**Queen:**

Old Squaw I believe the Four Winds will forgive. I believe they will give a sign. Let us go in the canoes and perhaps something may happen to please the Four Winds so they will come to the feast of the Red Corn. Come maidens, let us go. Come children! Stand back, Old Squaw and we will soon return.

(*Old Squaw retires grumbling*)

## Canoe Song

**Queen and Chorus**

Moderato (♩ = 58)

Nº 12

No drums

Sun's in the sky, Clear is the air, Come and fly o'er the  
See, far a-way, O - ver the trees, Snow - white clouds in the

A musical score for a piano and voice. The top staff is for the voice, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The lyrics are: "wa - ter blue. Birds ca - roul gay, Na - ture is fair, a - zure deep, Float - ing a - long, Borne on the breeze," with a repeat sign and a double bar line. The bottom staff is for the piano, with a treble clef, a key signature of two flats, and a 2/4 time signature. The piano part consists of a bass line and a harmonic accompaniment. The score is divided into three measures by vertical bar lines.

rit.

All in welcome to you.  
slow - ly on-ward they sweep.

*a tempo*

Night is now past,  
Sil - ver-y gleams,

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the bass voice, and the right hand of the piano. The music is in common time, with a key signature of one flat. The lyrics are: "Morning is here, in the sun-beams, See! The breezes the tree-tops sway; See! They beckon to follow on." The piano accompaniment features sustained notes and eighth-note patterns.

Come let us haste! Joy is so near! Come! Be happy to -  
 Come let us haste! Joy is so near! Come, and let us be -

rit. a tempo  
 day. — In our light ca - noe, In our swift ca - noe, Let us  
 gone. —

speed a - way from the shore. — In our birch ca - noe, In our

rit. a tempo

gay ca-noe, Let us float and be gay ev-er - more. — In our

strong ca-noe, In our safe ca-noe, We will skim the breast of the

wave, — While the sun is up and shin - ing,

**Solo***a tempo*

Come let us drift a-way.

Ah

**Chorus**

In our light ca-noe, In our

*a tempo*

Speed a-way from the shore.

swift ca-noe, Let us speed a-way from the shore. In our

Ah

Float and be gay ev-er-

birch ca-noe, In our gay ca-noe,

Float and be gay ev-er-

rit. *a tempo*

more. Ah \_\_\_\_\_

more. In our strong ca - noe, In our safe ca - noe, We will

rit. *a tempo*

skim on the breast of the wave. Ah \_\_\_\_\_

skim the breast of the wave, While the sun is up and

rit.

Ah \_\_\_\_\_ Ah. \_\_\_\_\_

shin - ing, Drift a - way!

rit.

## Entrance of Old Squaw

\* For entrance of Old Squaw, play straight through using second ending and no repeats  
For "Flaming Arrow Dance" observe all repeat signs and play until end of dance

72

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

attacc

# Song of Sorrow

## Old Squaw

Moderato ( $\text{♩} = 112$ )

Nos. 14  
and 16

4

Wee - paw - kee, Wee - paw - kee No -

*p* if desired, use only drum for accompaniment

drum

ro, Ah - yah! Wee -

paw - kee, Wee - paw - kee No - ro, Ah -

yah! Ah, Ah, No -

ro, Ah, Ah, No - ro!  
 Wee - paw - kee, Wee - paw - kee No -  
 ro, Ah - yah!

Here follows Flaming Arrow Dance using music of number 13.

(Enter Queen and Chorus hysterical, without Fudgee, Pudgee, Wudgeo or Impee Light)

**Queen:** (crying)

Oh. Oh. Oh. My children, the canoe upset, they went down. I know they are drowned. Impee Light was with them and she is drowned too. Oh. Oh. Oh. My little 'Flowers of the Forest'. They are dead. dead. They went down and never appeared again. I turned away. couldn't bear to stay. Oh. Oh. Oh. they are dead. (All weeping, sing Song of Sorrow in unison)

## Funeral March

Slowly (♩ = 58)

Nº 17

mf

drums

Musical score for piano, page 76, featuring five staves of music. The score includes the following elements:

- Staff 1 (Top):** Treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff has a bass clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth-note patterns with a fermata over the first measure.
- Staff 2:** Treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff has a bass clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth-note patterns with a fermata over the first measure.
- Staff 3:** Treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff has a bass clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth-note patterns with a fermata over the first measure.
- Staff 4:** Treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff has a bass clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth-note patterns with a fermata over the first measure. The dynamic is *f*.
- Staff 5:** Treble and bass staves. The treble staff has a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff has a bass clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth-note patterns with a fermata over the first measure.

15

ss

ss

ss

ss

ff

ss

ss

ss

ss

ss

(howl)

(howl)

ss

ss

ss

ss

(moan)

ss

ss

ss

ss

## Was there ever anybody

## Chorus

Fast ( $\text{d}=58$ )

Nº 18

Chorus

Fast ( $\text{d}=58$ )

**Nº 18**

drum

Was there ev - er an - y - bod - y,  
 Was there ev - er an - y - bod - y,  
 Was there ev - er an - y - bod - y,

an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,  
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,  
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,

like Fud - gee, like Fud - gee?  
 like Pud - gee, like Pud - gee? Ow! —  
 like Wud - gee, like Wud - gee?

§      §      §

Ow! —

*last time*

§      §      §

# Somebody's been up to something

Fudgee, Pudgee and Wudgee and Chorus

Fast (♩ = 138)

Some - bod - y's been up to some - thing

pp

No drums

This section of the score consists of three staves. The top staff is for the vocal line, starting with a dotted half note followed by a sixteenth-note pattern. The middle staff is for the piano, featuring a steady eighth-note bass line. The bottom staff is for the bassoon, also providing a steady eighth-note bass line. The vocal line continues with the lyrics "up to some - thing, up to some - thing; Some - bod - y's been". The dynamic is marked as *pp* (pianissimo) and "No drums".

up to some - thing, up to some - thing; Some - bod - y's been

This section continues the vocal line from the previous section. The piano and bassoon parts remain the same, providing harmonic support for the vocal line.

up to some - thing, up to some - thing bad! Did an - y - one here do

This section introduces a new line of lyrics. The piano and bassoon parts continue to provide harmonic support.

an - y - thing? Did an - y - one here do an - y - thing?

This section concludes the song with a final line of lyrics. The piano and bassoon parts continue to provide harmonic support.

A musical score in G clef, 2/4 time, and B-flat key signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'Some-bod-y's been up to some-thing, up to some-thing bad!' are written below the treble clef staff. The music consists of two staves, with the bass staff providing harmonic support.

**Fudgee, Pudgee and Wudgee:** (*spoken slowly in unison.*)

We are not dead at all, at all; we are not dead at all.

**Fudgee:** Impee Light told us how to play a joke on all of you by standing in shallow water under the canoe after it was turned upside down and she showed us where it was not deep and then we all tipped over the canoe and came up under it so our heads were out of the water. We stayed there until you all ran away. Wasn't that a good joke?

(Enter Impee Light yelling and laughing)

**Impee Light:**

A joke, a joke, a funny, funny joke! Wow! (*to the Queen*) O Queen sister, even if it was a joke, I brought back Fudgee and Pudgee and Wudgee alive and well to you and I claim as reward, your forgiveness. (*Bowing*)

**Queen to Old Squaw:**

While it was very mischievous, yet Impee Light did really save the lives of my three little "Flowers of the Forest" and I believe this will atone for her offense against the Four Winds. I do forgive you, Impee Light, and now Old Squaw, call again on the Four Winds and see if they will not hearken and grant the wish of the one who finds the little Red Ear.

## Incantation

Solo

Chorus

Nº 20

*d = 84 (whirr)*

*ff*

*§*      *γ*      *§*      *γ*

North Wind,

Hup, hup,

come!      O      South Wind, come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,



**Old Squaw:**

Hark! It comes! It grows in my ear! Listen! Listen! Sh.sh.wsh.wsh.wish.wish.wish!

**Chorus:**

Sh.sh.wsh.wsh.wish.wish.wish!

**Queen:**

The Four Winds have harkened and they will grant the wish. Come, maidens, let's go gather the ears and bring them here to see who shall find the red ear and then have her dearest wish granted.

## 0 Little Red Ear

**Chorus**

Tempo di Valse

**Nº 21**

O lit - tle Red

drums

Ear, be mine, be mine, — O

Sheet music for 'Little Red Ear' featuring a vocal line and a piano accompaniment. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

lit - tle Red Ear, to me in - cline!  
— O lit - tle Red Ear be mine,  
be mine! Bring me my wish - es O let them come  
true, lit - tle Ear be mine! *rit.*

The piano accompaniment consists of harmonic chords. The vocal line includes several melodic phrases with sustained notes and grace notes. The score is divided into four systems by vertical bar lines.

*a tempo*

O lit - tle Red Ear, be mine, be

8.....

*a tempo*

mine, — O lit - tle Red Ear, to

8.....

me in - cline! — O lit - tle

8.....

Red Ear, be mine, be mine, —

8.....

O lit - tle Red Ear, be mine, be mine.

## Chorus

humming

The musical score consists of three staves of music in G major, 2/4 time. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the basso continuo. The lyrics are integrated into the music, appearing below the bass staff in the first section and above the bass staff in the second section. The score includes dynamic markings, slurs, and a repeat sign with a '8' indicating a repeat of the previous section.

The lyrics are as follows:

O lit - tle Red Ear, be mine, be  
 mine, — O lit - tle Red Ear to

me in - - cline! — O lit - tle

8

Red Ear, be mine, be mine, —

8

O lit - tle Red Ear, be mine, be mine. —

**Queen:**

Now to choose each one an ear. x x x x. (*music continues softly.*)

I have the Red Ear. Oh how happy I am. and my dearest wish is to know that my King is alive.

Old Squaw, stir the fire and let me see in the smoke if the Four Winds will give me a vision of him, my King.

Tableau

**Chorus (singing)**

O little Red Ear. (*Queen falls on her knees as she sees in the smoke the vision of the King.*)

## Tempo di Valse

3/4

O lit - tle Red

8

3/4

Ear, be mine, be mine, — O

8

3/4

lit - tle Red Ear, to me in - - cline! —

8

3/4

— O lit - tle Red Ear, be mine,

8

3/4

be mine, ————— O lit - tle Red

8

Ear, be mine, be mine. —————

*allarg.*

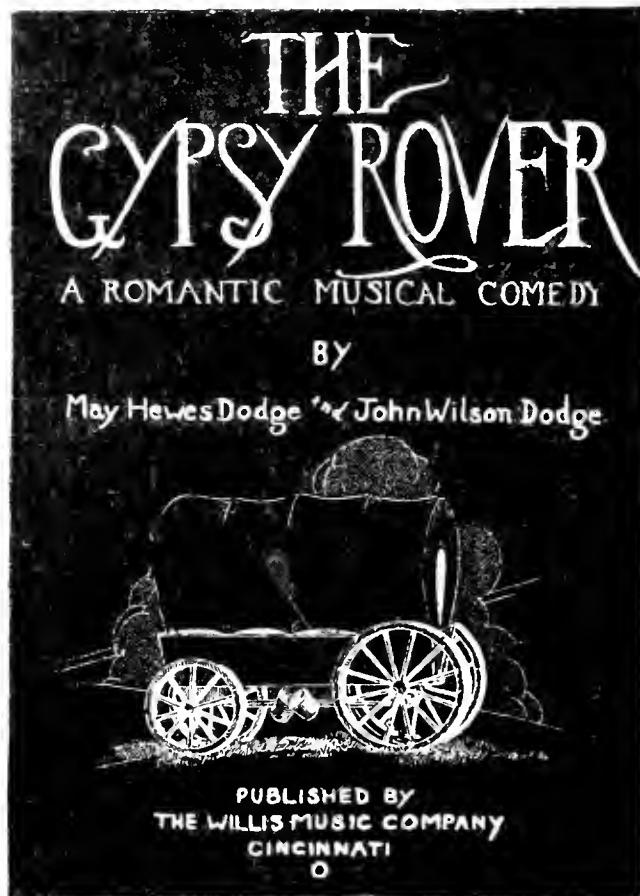
Mine! ————— Mine! ————— Mine! All mine! —————

*allarg.*

Mine! ————— Mine! ————— Mine! All mine! —————

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